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AMERICAN ART NEWS.

VOL. VIII. No. 1.

NEW YORK, OCTOBER 16, 1909.

SINGLE COPIES, TEN CENTS.

SALES.

New York.

Anderson Auction Co., 12 East 46th Street.—The valuable library belonging to Mr. Collin Armstrong, Oct. 19, 20, at 8 P. M.

Fifth Avenue Art Galleries.—The entire stock of fine furniture, tapestries, works of art, belonging to The E. G. Potter Co., to be sold at 477 Fifth Avenue, on Oct. 18, 19, 20 at 11 A. M.

EUROPE.

Berlin.

Lepke's Kunst Auction Haus.—The collection of Limousin enamels, Gothic and Renaissance ceramics, sculptures, belonging to Baron Adalb. von Lanna of Prague, Nov. 9, 16.

EXHIBITIONS.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue.—Choice paintings by Old Masters.

The Folsom Galleries.—Selected Paintings and art objects.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Ancient and modern paintings.

R. Ederheimer.—Exhibition of engravings by Marc-Antonio Raimondi.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.

Macbeth Galleries.—Paintings by American Artists.

Montross Gallery, 372 Fifth Avenue.—Selected American paintings.

Louis Ralston.—Ancient and modern paintings.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Obach & Co.—Pictures, prints and etchings.

Shepherd Bros.—Pictures by the early British masters.

Paris.

E. Bourgey.—Coins and medals.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kerkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres.—Art objects for collections.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

A REMARKABLE PRICE.

Mr. Junius S. Morgan, a nephew of Mr. J. Pierpont Morgan, purchased recently the most beautiful engraving to be had in Paris. Mr. Morgan, who is making a long sojourn in Paris, happened upon it in a shop in the Latin Quarter. It is a Rembrandt engraved by the artist himself, and its value is still further enhanced by the fact that it is an "engraver's copy."

The price agreed upon by Junius Morgan is \$12,000. He has bought for his uncle and consequently the purchase is conditional. In fact, since Mr. J. Pierpont Morgan's many disagreeable experiences with tricky art dealers



QUEEN HENRIETTA MARIA, WIFE OF KING CHARLES I.

By Van Dyck.

At the Durand-Ruel Galleries.

AMERICAN ARTISTS INVITED.

Circulars have been received inviting American painters and sculptors to send works to an exhibition to be held in Florence, Italy, from December 15 to June, 1910, under the auspices of the Society of Italian Artists. The section for paintings will include works in oil, pastel, watercolors, etchings, drawings and cartoons, while in other sections will be works in bronze and terra cotta.

Mrs. Edwin G. Warner, of Brooklyn, has made a notable addition to her collection of paintings by the purchase of Bolton Coit Brown's "Chinese Fishing Village at Monterey."

he pays for no work of art until one year after purchase. This allows time for examination by experts and minimizes the chances of fraud.

The nephew's purchase of the Rembrandt comes under the uncle's rule. It is the most costly engraving in Paris with the exception of a few in the De Tuit collection.

A report from Quebec, Canada, states that two agents of Mr. J. Pierpont Morgan and another rich American have been there recently and purchased six valuable oil paintings, works of Van Dyke, Reynolds and others, from local families. The amount paid was about \$55,000.

MUSEUM LOSES A VAN ORLEY.

Barend Van Orley's famous canvas, "The Last Judgment," formerly the property of the Antwerp Museum, is coming, it is reported, to New York. Neither the name of the purchaser nor the price paid has been made public. The secrecy is due, rumors have it, to the fact that the picture, for which the citizens of Antwerp paid, between the years of 1518 and 1525, 600 florins, is municipal property and was sold over the heads of the citizens of that city who have for a long time considered it as their own.

Considering the circumstances, the price paid for the picture must have been enormous. There are several New Yorkers who stand out as likely purchasers. Among them are Messrs. J. Pierpont Morgan, Benjamin Altman and H. C. Frick.

Barend Van Orley was known as Barend Van Brussel. The date of his birth is fixed at about 1491. His "Last Judgment" was ordered by a conclave of the citizens of Antwerp for the Cathedral at Notre Dame in 1518, and was finished seven years later. In 1794 it was transferred from the Cathedral to the Hospital of Saint Elizabeth, from whence it was taken to the Antwerp Museum.

His earlier pictures—portraits—were painted with great earnestness of purpose. Later he acquired, after a journey to Italy, the manner of Raphael, Michael Angelo and Leonardo da Vinci. His "Last Judgment" is in the manner of Michael Angelo and has yet the fine sense of line that characterized Raphael.

Van Orley, who like many of his contemporaries, made patterns for tapestry, was, at the time of the execution of his "Last Judgment," court painter to Queen Margaret. Later he occupied the same position to Mary of Austria. His principal works are at Brussels. This picture has an unusual number of figures in it. It shows the Lord seated on a rainbow surrounded by six large and twelve small angels, the globe is at His feet, one of four seraphs sounds a clarion, another waves an olive branch, while the third grasps a sword. A smaller angel holds a cross. The figures of a number of human souls who have just arisen from the grave are in the foreground.

ART TREASURE IN WAX.

The London Times tells a remarkable story about a wax bust that was recently bought in England by Dr. Bode for the Berlin Museum. It is a life sized bust of a woman, undraped, and is an object of great rarity and beauty. Dr. Bode inclines to attribute it to Leonardo da Vinci.

It was sold at auction at Southampton a year or two ago. Nobody knew its value and it was sold for two or three pounds. It passed through various hands to a London dealer, who sold it for £150 (\$750) to a member of a firm of art dealers, who was obliged to keep it himself because his partners refused to sanction the deal.

It was vainly offered to the British Museum. Finally Dr. Bode bought it, paying many thousands of pounds for it.

OLD MASTERS HELD UP BY "JOKER."

Importers of old masters find that there is a "joker" in the application of the new tariff law under which paintings more than twenty years old are supposed to be admitted free of duty for art's sake. Paintings valued at more than \$1,000,000 and more than twenty years old are piled against each other in the Appraiser's Stores, and there they may remain for months before they are admitted to this aesthetic atmosphere, and perhaps they will not get in then unless duty is paid.

The law with regard to free art seemed simple enough, but a ruling from the Treasury Department, promulgated by the acting Secretary, Mr. James B. Reynolds, has placed dealers in paintings and objects of art, and many private buyers in an embarrassing position. To have a venerable canvas admitted free of duty the importer must present affidavits as to who painted it, at what place, in what year and in about what month. With modern works the gathering of such information is attended with difficulty enough, while for paintings from the mediaeval and antique periods, many dealers declare, it is practically impossible to give these details.

Rembrandts have been seen here in plenty lately, but it would be difficult indeed for anyone to establish in what month the last touches were put on them. Even so eminent an authority as Bode has the habit of saying certain paintings were made "about" such or such a year. The redoubtable Sir Anthony Van Dyck was one season in Italy, another in England and again in the low countries. It would be no sinecure to determine in just which city a Van Dyck was first formed upon the blank canvas. The history of many of the greatest painters is involved in obscurity, and details of a biographical nature are particularly unobtainable. Frequently excellent canvases of unquestioned venerability are brought to this country, but the name of the artist is not known, and hence it would be a feckless effort to try to establish in "about" what month the brush was laid aside.

Dealers throughout the city find that the regulation which requires all invoices of old paintings to be sent to the Treasury Department to be especially troublesome, as it causes long delays.

The Treasury Department issued the following instruction to officers of the customs and others concerned:

Paragraph 717 of the tariff act of August 5, 1909, provides in part for the free entry of works of art which shall have been produced more than 100 years prior to the date of their importation, as follows:

Other works of art (except rugs and carpets), collections in illustration of the progress of the arts, works in bronze, marble, terra cotta, parian, pottery or porcelain, artistic antiquities, and objects of art of ornamental character or educational value, which shall have been produced more than 100 years prior to the date of importation of such objects shall be subject to such regulations as to proof of antiquity as the Secretary of the Treasury may prescribe.

The said provision is held to apply to all works of art within the liberal meaning of that term, including articles intended or suitable for purposes of utility, such as tapestries, paper hangings, glass windows, church altars, ornamental clocks, chandeliers, and other articles in the nature of household fixtures or furniture, provided the same

be of sufficient artistic merit to constitute "works of art" within the commonly accepted meaning of that term.

Importers making entry of articles under said provision of law will be required to produce upon entry, in addition to the consular invoice required by law, the following evidence to show that such articles were produced more than 100 years prior to the date of importation:

1. An affidavit of the ultimate consignee stating that he has investigated the origin and history thereof, and believes the same to have been produced more than 100 years prior to the date of their importation, which shall be substantially in the following form:

Port of
State of County
of ss.:

I,, do hereby declare that I am the owner of certain, imported at the port of, per S. S., which arrived on the day of 190....., consigned to, and that I have investigated the origin and history of said articles and verily believe the same to have been produced more than 100 years prior to their importation.

Subscribed and sworn to before me this day of, 19.....

Notary Public, or Deputy Collector.

2. A declaration of the foreign seller or shipper certified by the United States consul at the place of the shipment, stating the name of the producer of such articles and the date and place of their production, and also stating the name and residence of the person from whom and the date when such seller or shipper acquired the same; provided, however, that if such seller or shipper is not in possession of all such facts, he may state in lieu thereof such other facts as may be in his possession tending to show that such articles were produced more than 100 years prior thereto, which declaration shall be substantially in the following form:

....., 190.....
I,, do hereby declare that I am the of certain articles, viz.,, covered by consular form invoice No., certified by the American consul at on the day of 19.....; that the said articles were produced at in the year, and were acquired by me from on the day of 1....., and I further declare that

I,, consul of the United States at, do hereby certify that the above declaration was subscribed and sworn to (or affirmed) day of 19....., before me by on this and that the statements therein contained are true to the best of my knowledge and belief.

United States Consul.

A careful examination of such articles should be made by the appraising officer to ascertain whether the same are works of art, or articles of the character provided for in said provision of law, and also whether the same were, in fact, produced more than 100 years prior to their importation, and his findings in such regard should be clearly stated in his return upon the invoice, which return and the collector's report thereon, together with all papers and affidavits pertaining to the Department for final determination.

Works of art, including paintings in oil, mineral, water, or other colors, pastels, original drawings and sketches, etchings and engravings and sculptures, which are proved to the satisfaction of the Secretary of the Treasury under rules prescribed by him to have been in existence more than 20 years prior to the date of their importation, but the term "sculptures" as herein used, shall be understood to include professional productions of sculptors only, whether round or in relief, in bronze, marble, stone, terra cotta, ivory, wood, or metal; and the word "painting," as used in this act, shall not be understood to include any article of utility nor such as are made wholly or in part by stenciling or any other mechanical process; and the words "etchings" and "engravings," as used in this act, shall be understood to include only such as are printed by hand from plates or blocks etched or engraved with hand tools and not such as are printed from plates or blocks etched or engraved by photochemical processes.

The said provision is held to apply only to works of art within the stricter meaning of that term, and does not include objects intended or suitable for purposes of utility, such as tapestries, paper-hangings, glass windows, or ornamental clocks, chandeliers, or other articles in the nature of household furniture.

Importers making entry of works of art under said provision of the law will be required to produce the same forms of proofs and declarations as mentioned in connection with the previous clause of the paragraph.

PHILADELPHIA.

The most important event in art circles the past week has been the opening of the art schools. All are now in full swing.

The Academy of the Fine Arts opens its 104th year, with additional instructors, more commodious class rooms, and will considerably pass last year's roster in attendance. Twelve students have been awarded the annual scholarships from the William L. Elkins memorial fund, and the twenty-two students who took the Cresson traveling scholarships have just returned from Europe to resume their work in the Academy.

The School of Industrial Art of the Pennsylvania Museum has a full fifth more students in the textile school than last year, and has between five hundred and six hundred registered. The faculty of the school is unchanged.

By an annual appropriation of the Legislature, free scholarships are provided for each county in the State of Pennsylvania, and the city of Philadelphia also makes financial provision for free instruction in the classes of the school.

Mr. J. F. Copeland, one of the faculty, has just completed a mural decoration for the assembly room of the Trenton, N. J., High School, as a memorial to the senior classes of the last four years. The work consists of seven panels, representing as many branches of study, namely, mathematics, science, music, literature, art, history, and civics. Groups of figures in an outdoor setting have been used in all the panels, and are so arranged as to suggest a continuous composition, though interrupted at intervals by architectural members. They will be on exhibition during this week, in Philadelphia, at the School of Industrial Art.

The girl students of the school at last have a community house. It is

fitted up with mission furniture, and in it now are dwelling twenty young women, surrounded by every home comfort. The place is known as "The Students' League House," and is under the supervision of a house mother, who is also a trained nurse. The cost for each girl is \$4.50 a week, including room, breakfast and dinner. There is a luncheon club at the school so the midday refreshment can be enjoyed without leaving the building. This is the first of its kind and it is believed will have a wider scope within a few years.

The Woman's School of Design, Broad and Master Streets, Miss Emily Sartain, President, has increased ten per cent. in its attendance. Miss Gertrude A. Lambert has been added to the staff of teachers in water colors.

An exhibition of paintings by Alfred East, Esq., President of the Royal Society of British Artists, opened on Saturday, the 9th, in the Academy of the Fine Arts. It will continue until October 30. This collection was a feature of the recent International Exhibition in the Carnegie Institute at Pittsburgh. There are twenty-six pictures, many of rural districts in England, and two of Pennsylvania subjects painted last spring in Pittsburgh. Mr. East has exhibited here for several years and few Scotch artists are better known to the American public.

The initial fall meeting of the Plastic Club was held last Wednesday. An unusually large number of members assembled for the first time in their own Club House, at 247-249 South Camac Street. Since the organization, in 1897, the membership has increased so that new quarters had to be looked for, and by means of auctions, concerts and theatrical performances the money to purchase a building was raised in a comparatively short time.

Mrs. Sara Snowden Mitchell, the President of the Club, sacrificed her usual trip to Europe to remain in the city during the hot summer months in order to keep in close touch with the work of reconstructing the building. She was warmly greeted by her fellow workers. When she called the meeting she was given a rising vote of thanks for her fidelity to the club interests, and presented with a large box of her favorite flower, the dark red chrysanthemum. A note of good fellowship was felt throughout the meeting.

HONORS FOR MR. WIDENER.

At the Grafton Galleries the First Commissioner of Works opened a National Loan Collection of Old Masters on October 6. Patriotism and scholarship are the keystones of the exhibition. Unlike the great winter display at Burlington House, which often attracts American and continental collectors of rare paintings, the loan exhibition is composed of pictures owned by persons who are deliberately fighting the movement of the old masters to foreign lands. If these pictures ever pass out of the hands of the present owners it is intended that they shall become the property of the nation; hence the participation of the First Commissioner of Works in the opening.

Chief among the works shown at the exhibition, however, is Van Dyck's stately and brilliant group of Marchesa Brignolesala and her son. This picture figured not long ago in the collection of Lord Warwick, but now, curiously enough, it is labeled "Lent by P. A. B. Widener, Philadelphia."

The exhibition represents the masters of European painting sifted by a council of experts.

EXHIBITION CALENDAR FOR ARTISTS.

NEW YORK WATER COLOR CLUB, 215 West 57th Street.
Twentieth Annual Exhibition of original works.

Exhibits received Oct. 16.
Opening of Exhibition Oct. 30.
Closing of Exhibition Nov. 21.

THE ART CLUB OF PHILADELPHIA, Philadelphia, Penna.
Twentieth Annual Exhibition, Oil Paintings and Sculpture.

Works received Oct. 20, 21, 22.
Varnishing Day Oct. 29.
Private View Oct. 30.
Opening of Exhibition Nov. 1.
Closing of Exhibition Dec. 5.

NATIONAL ACADEMY OF DESIGN, Amsterdam Avenue and 109th Street.
Winter Exhibition.

Works received Nov. 22, 23.

AMONG THE ARTISTS.

Frederick Lowenheim has removed his studio from 39 West 67th Street to 118 East 28th Street.

E. Irving Couse recently returned from his annual trip to New Mexico.

Silas Dustin has gone to Mystic, Conn.

Kenyon Cox, who spent the past summer at Windsor, Vt., returned to his studio at 130 East 67th Street.

A. T. Conant, the Nestor of portrait painters, entered on his 89th year September 25 last, in jovial good health.

Helen T. Townsend, the able young painter of still life, was married to Mr. R. G. Goodwin on August 22 last.

Henry B. Wechsler has several orders for portraits to be painted during the coming season.

William De L. Dodge is working on the mural decorations for the new Murray Restaurant, corner of Broadway and 42d Street.

J. Alden Weir will return to his 10th Street studio the latter part of this month.

James Francis Brown recently completed the portrait of Mr. George W. Hunt, of Tucson City, Arizona. Mr. Hunt is the president of the city council and a member of the Legislature.

Albert P. Lucas is working on a portrait group of the five children of Mr. William Wigland, the composition of which is of much interest owing to a charm of originality. It shows the children out of doors engaged in various amusements, as sailing miniature boats, horseback riding, etc.

E. W. Deming recently finished his decorations for the residence of Mr. J. J. White, Jr., at Washington, D. C. Mr. Deming is now working on a decoration for the Harriman mansion at Arden, N. Y.

J. G. Brown returned to his studio in the Tenth Street Building. Mr. Brown brought with him many new paintings which he painted at his country studio. One of the new pictures he calls "The Haymaker."

William T. Smedley has finished a portrait of ex-Governor Murphy, of New Jersey, for the State House at Trenton. He also completed a portrait of Mrs. W. A. Douglas, of Buffalo, N. Y. Mr. Smedley has several commissions to execute this winter.

Mr. and Mrs. Fry returned from Europe on September 14. Mr. Fry, at present, is working on a figure composition.

The Heinze monument, by Pierre Feitu, will be unveiled the end of this month in the Bronx at 169th Street and Mott Avenue. Mr. Feitu is now engaged on a portrait bust of Dr. De Sandford for the Academy of Medicine in Paris.

J. Carroll Beckwith has returned to his studio in the Sherwood.

F. Luis Mora, who has been for the past year in Spain, has resumed his place as instructor at the Art Students' League.

Irving Wiles is instructor of painting in the New York School of Fine Arts.

Charles A. Jackson has closed his summer studio and returned to his studio in the Kensington, Boston, Mass. Mr. Jackson has received a commission to paint the portrait of the late Arnold Tomkins, President of Normal College, Normal, Ill.

CHICAGO.

The art season will not be under way until after the opening of the Twenty-second annual exhibition of American Oil Paintings and Sculpture at the Art Institute, October 19. This will be one of the most brilliant events in the history of the museum owing to the dedication of nine new skylighted galleries of the recently completed east front of the structure which increases the space nearly one-half for exhibition purposes. The Saint-Gaudens Memorial Exhibition has been retained until November 10 and will add to the importance of the occasion. The Commercial Club Exhibition of drawings for the development of Chicago will also remain.

Henry Reinhardt, W. Scott Thurber, William O'Brien and Albert Roullier, art dealers who have been abroad this year, have returned, and are arranging important exhibitions for the last of the month. It is yet too early to express definite opinions on the effects of the tariff. However it is believed that European dealers have added to prices owing to the lifting of the tariff, so that American buyers pay substantially the same for works of art that they did, plus the tariff. One dealer said that strange as it may seem, prices on paintings of the Barbizon men, of Thaulow, and the Dutch which had been floating through the markets for several years were cheaper in the United States than in European cities. A distinct difficulty has arisen owing to the time feature of the tariff measure, many painters such as Israels and his contemporaries not being able to decide the exact year of undated works, and unable to tell whether a canvas was painted just before or after the quarter of a century, and if it belongs to the dutiable class or not. The necessity of obtaining affidavits regarding works has brought hardship with it.

STUDY IN PARIS—ITS INFLUENCE

From a Painter's Point of View.

Is it necessary for an art student to go to Paris to complete his art education? No—not absolutely necessary; and in the truest sense, an art education is never completed, all artists ever being students of nature, and the more they learn the more they see to learn, and the determined student will forge ahead whether he ever sees Paris or no, for the principle of art, as the principle of nature, life, truth and love, is everywhere ready for the grasping, but Paris has a great influence.

Art school training is as good, if not better here in America, than in Paris, the criticisms being given by some of the most sincere and progressive artists in the world, for I am a believer, not only in the present but in the great future of American art.

The secret of success lies within us—it is not, in its largest sense, a matter of whether we study here or there, but, ah yes!—but there is one great assistance to a student's progress, that Paris offers most pre-eminently, I believe, to all the world,—and that assistance is—environment, and as each and every one's work is influenced more or less by environment, I would say one should by all means, if he consistently can, spend at least a few months in Paris,—living an art student's life in all seriousness,—and by seriousness, I do not mean the routine close grind of every available minute to the study of the model in the art schools,—but of that open-hearted absorbing interest in all that pertains to art in this great art center of the world.

Here are gathered many, many students of all nationalities, serious, yes,—enthusiastic in their work,—in that genuine, bohemian good-hearted way, the comradeship of which helps a fellow so immensely,—and then, while the actualities of the student life proper are so pleasant and inspiring, the many other advantages that Paris offers are most valuable. One finds Paris whatever he wishes, according to his point of view. If one goes there for a grand round of pleasure, it is there, Paris the Frivolous! If one goes to see Paris the Beautiful, one certainly finds all his dreams fully realized, it is Paris, the Magnificent,—and if one goes to find Paris, the art center of the world, he, indeed must find his ideal.

Here in its midst and open to all, is the greatest of Art Galleries, the "Louvre," and the gallery of the greatest of the modern painters, the "Luxembourg," where one may at will get added inspiration for his work; and if one is interested mainly in painting the line and scenery that surround him, what more interesting than Paris itself, in all its many phases, its beautiful palace gardens and boulevards, with all their life and gaiety; the picturesque Seine River with its boats, its many bridges alive with traffic, its beautiful reflections, all perchance enveloped in an atmospheric haze of vibrating colors; and then the many bohemian quarters with little canyon-like streets thronged with a motley crowd, the picturesqueness of which constantly invites one to paint, and paint he will, and do his best, for his surroundings ever spur him on, and oh! how joyous the little trips into the surrounding country and villages, the quaint little houses with variegated roofs, making little gems of color shining through the trees, the peasants in their simple and artistic costume, either in village life, or joyously working in their gardens, and the quiet poetic feeling that seems to pervade all; how

peaceful, how inviting; and the brush almost unconsciously works out our impression. How joyous withal. Ah yes, "Art is the expression of man's joy in his work," and joy it is, indeed.

I hear some one say, "If a believer in America and American Art, why so enthusiastic about Paris?" Ah! There is just the point that I would again emphasize—the influence of environment.

We are a great commercial people, ever pushing onward and upward in the supremacy of nations. It is not only the hustle and bustle of our great cities, but here the strenuous life spirit pervades all. It is our predominating influence—good, yes, by all means, this American energy or hustle is making for us not only commercial pre-eminence, but what always follows—pre-eminence in Art; but in stepping out from this influence, if only for a short period, we get by contrast a clearer vision, as it were, under the spell of the old world's quiet, peaceful, easy-going manner and predominating art influence.

One more clearly sees what is truly American and can interpret it even more American, and perchance, more poetically so. All may not agree with me, but I know that which I feel, and I feel that which I write, for this is my impression of Paris.

F. Usher DeVoll.

ST. LOUIS.

Gifts from three American artists, recently received by Prof. Halsey C. Ives, director, for the new City Art Museum, are doubly interesting in themselves and also for their suggestion of a very interesting phase of the development of an art museum in this city—the co-operation which has been secured from artists in adding to the collections.

Many of the paintings in the museum have been given by the artists, foreign as well as American. Anders L. Zorn, Johannes Oertel, Thomas Allen, of St. Louis, now of Boston; Alexander Harrison, Mary MacMonnies, Charles F. Moss and other well-known painters might be cited. It is, however, in the field of American sculpture that the artists have done most for the museum as donating contributors. In this branch their gifts have been of pre-eminent importance, far outweighing all other sources of additions to this collection.

New gifts obtained by Professor Ives are works of sculpture, in plaster, three of them of colossal dimensions. The donors are the sculptors, Mr. Adolph Alexander Weinmann and Mr. Lorado Taft, and the painter, Mr. George R. Barse, Jr.

HARTFORD.

Notwithstanding the many and costly presents Mr. J. Pierpont Morgan has given to this, the city of his birth, another was announced recently at the monthly meeting of the Connecticut Historical Society. A letter was read from Secretary Theodore J. Compton, of the Colonial Society of America, stating that Mr. Morgan had provided a life membership for the historical society in the exclusive Colonial Society.

In addition, Mr. Morgan presented the first of a series of fine etchings, depicting historical subjects, such as "Fraunce Tavern at New York," "Washington's Headquarters at Valley Forge," and the "Charter Oak."

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

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American Express Co. Haymarket St.
Allied Artists' Ass'n . . . 67 Canncery Lane
Charles Chenit Co. . . 183A, King's Road, Chelsea
W. M. Power . . . 123 Victoria St., S. W.
W. E. Spiers . . . 36 Maiden Lane, W. C.
Sunday Times . . . 7 Essex St.

PARIS.

Brentano's . . . Avenue de l'Opera
American Art Students' Club . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
American Art Association . Notre Dame des Champs
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

EIGHT YEARS OLD.

With this issue the AMERICAN ART NEWS, after the summer monthly issues, appears again as a weekly, and will reach its readers every Saturday from now on through the art season in America. It begins at the same time its eighth year, and its sixth year under its present name, of successful publication, during which it has steadily grown in circulation, influence and favor with the art public of both America and Europe, and has justified the belief of its founders and conductors that there exists a place for an independent and intelligent ART NEWS-PAPER, allied to no one school or art movement. Its aim, as in the past, is to supply interesting and carefully selected information for all who care for art, whether as collectors, artists or dealers.

OUTLOOK FOR THE SEASON.

Perusal and study of the opinions of dealers on the coming season which we have taken great pains to collect, and which are published in our columns, would seem to prove that the outlook is decidedly hopeful. A careful study of the conditions of the art business in London, Paris and other European centers, where the season closed recently, develops the fact that European dealers expressed themselves as confident of a colossal art boom for America. Much depends for the success of the season, from the business standpoint, on general business conditions throughout the country. These are now not only good but unusually promising. The auction houses tell of good bookings, and many coming sales of importance are rumored.

WILL AIDS ARCHITECTURE.

By the terms of the will of Charles F. McKim, of McKim, Mead & White, architects, which was filed in the Surrogate's office recently, practically his entire estate will go after the death of his daughter, Margaret McKim, to the cause of American architecture. No petition was filed with the will and there is nothing in the instrument to indicate the value of the estate.

After bequests of jewelry, paintings, tapestries, etc., to his nephew, Philip McKim Garrison; his niece, Sarah L. Newbold; his sister, Alice A. Meyer; his partner, William B. Mead, and Lawrence Grant White, son of his late partner, Stanford White, Mr. McKim directs that his daughter, Margaret McKim, receive all of his remaining jewelry, silver, books, works of art and household effects and the residue of all his property in trust for life. The New York Life Insurance and Trust Company is named as a trustee. The will then continues:

"And whereas I have been identified with the establishment of the 'American Academy in Rome,' and have taken part in the effort to secure subscriptions to the fund of \$1,000,000 for the permanent foundation of the said academy, which fund is not yet completed, if the fund be completed at the death of my daughter, or if then incomplete, I give and bequeath all the balance of said trust estate to the academy for its general purposes, provided that on the death of my daughter it shall have in hand, in cash or good securities, any portion of said sum of \$1,000,000.

"But if for any reason this legacy should not vest in the academy then the balance of the trust estate goes to the president and fellows of Harvard University in trust for the purposes of establishing and endowing New York scholarships in the school of architecture for the study of architecture in Italy, Sicily and Greece.

"And it is my desire that in the administration of this trust the principles established and the methods pursued by the American Academy in Rome in kindred matters, so far as they may be applicable in letter and spirit be followed by the said president and fellows of Harvard University."

In the final clause the testator directs that the affairs of his firm may be wound up after his death. It was said last night by a member of the firm that this provision had not yet been discussed by the surviving partners.

THE OUTLOOK FOR THE SEASON

The leading dealers in early and modern pictures, and also in foreign and American works, in textiles, antiques and art objects, in New York, Boston and Chicago, were seen and interviewed by representatives of the AMERICAN ART NEWS on the outlook for the coming season, and their opinions follow:

Mr. E. Holston, Durand-Ruel Galleries: "We anticipate one of the best seasons that our house has had and we will have not only a choice collection of impressionist paintings, but a number of the works of other masters of Europe."

Mr. Henry Duveen, Duveen Galleries, on the eve of his departure on the Kaiser Wilhelm der Grosse for New York, last week, said to a New York 'Herald' correspondent:

"As far as London goes, we have, up to the present, heard of very few really notable art objects or collections likely to change hands, this year at any rate. New York and America in general are a very different matter. I am sure we are in for an unprecedented art boom the end of which is far distant.

"How was this brought about?" "First and foremost," he replied, "the eminently satisfactory conditions of trade, both present and prospective, are to be considered. Then, of course, there is the repeal of the hitherto almost prohibitive tariff on all art objects. I do not think any one either here or in America quite realizes the far-reaching effect of this repeal.

"It will mean," he said, in a burst of enthusiasm, "not only that old collectors will increase their store of treasures, but scores and scores of new amateurs will spring into existence. A man can now become a collector on about half the capital he would have required a month ago, when the tariff was in force.

"It will probably interest and surprise you to hear that for the last five or six years many of our clients have been purchasing objects d'art heavily in anticipation of this repeal and have warehoused their investments in our vaults.

"Now, of course, we are and have been for the last week very busy releasing these treasures and shipping them as quickly as possible to their owners in the United States, where they will shortly take their appointed places both in public and private galleries. America will soon simply teem with the spoils of old Europe."

"What effect do you think this tariff business will have on art treasures now in this country and Europe?" I queried.

"What effect?" he echoed. "Why, from your point of view, unless you have treasures you want to sell, a most disastrous one. Every expert professional and amateur will be scouring the Old World to supply the wants of the New.

"We may soon see European art lovers going to America to feast their eyes on treasures that are no longer theirs. America, I repeat, is in for a colossal art boom. Nothing can stop it short of a financial cataclysm, and there seems no likelihood of that at present."

Mr. R. Ederheimer, Ederheimer's Print Cabinet: "Business prospects are good, and people are already beginning to buy. If the season continues as it has begun, we shall do very well."

Mr. Harold Ehrich, Ehrich Galleries of Old Masters: "It looks like a prosperous season ahead of us; people seem inclined to spend money. But we are having difficulty in getting our goods through the Custom House."

Mr. Kohlmann, The Folsom Galleries: "We look for a good season; there seems to be no reason why we should not have it. We have just passed through the dull season, and as far as we are concerned we expect to have a prosperous winter. We are to have some very interesting exhibitions that we can not announce just now."

Mr. D. K. Kelekian, Kelekian Gallery: "Business has not begun to pick up yet; it is rather too early for the season to begin, as most people are still in the country."

M. Knoedler & Co.: "We look for a good season. It is too early yet to say much about our exhibitions, but we have a number of fine ones in prospect."

Mr. William Macbeth, Macbeth Galleries: "We expect a better season than we had last year. The panic is over, and the Hudson-Fulton celebration has brought people back to the city; they are already buying pictures, and I may say that the season has begun."

Mr. N. E. Montross, Montross Galleries: "As far as we can see there is prospect of a good season in the art world. Everything promises well just now."

Mr. Julius Oehme, Oehme Galleries: "We think the outlook for a prosperous season in the art world is a good one, on account of the general prosperity, and because of the many exhibitions all over the country. Business has been rather dull for the past two years, but that is over now. We are having some trouble getting our goods through the Custom House, as they want the owner's word that the pictures are more than twenty years old."

Yamanaka & Co.: "We hope for a prosperous season, but it will probably be late on account of the Hudson-Fulton Celebration. We have not yet received our goods from abroad, as we ordered them to be held on the other side until the tariff question was decided. As soon as we knew definitely how it was settled we cabled to have our goods sent over. They are all over a hundred years old."

WILL EXPORT REMBRANDTS.

Several Rembrandts owned by J. Pierpont Morgan, which he has lent to the Hudson-Fulton exhibition now at the Metropolitan Museum of Art, are to be sent back to London and are not to be retained in this country, as some had believed would be the case now that no duty could be charged upon them. They will be seen, however, in the museum until November 15.

Along Fifth avenue it is said that Mr. Morgan does not intend to take advantage of the removal of the duty. A prominent dealer declared yesterday that the majority of the banker's works of art were in his London house and that he would undoubtedly keep them there, as the house was far more suitable for their exhibition.

LONDON LETTER.

London, October 6, 1909.

The great national loan exhibition which is being organized with a view to augmenting the National Gallery funds for the purchase of works of art, and which is to be held at the Grafton Galleries, promises to be as uniquely represented as it should be. The committee includes the Keepers of the National, the National Portrait and Tate Galleries, the First Commissioner of Works, the Vice-President of the International Society and several members of the Royal Academy, besides the President of the Royal Scottish Academy, the Royal Society of Painters in Water Colors and the Royal Society of British Artists, the Officers of the National Art Collections Fund and many others.

Supported by a large number of well-known artists and persons interested in art, as well as by several influential societies, a new institution, the Imperial Arts League, has been founded. The object of the League is the association of all members of the artists' profession in every branch of the fine and applied arts, together with laymen interested in art matters for the protection of artists and for the advancement of the common interests of all concerned in the production, possession, or preservation of works of art.

"Artists," it is stated in a circular signed by the acting secretary, Mr. Percy R. Craft, R. B. A., "unlike the members of other professions, have hitherto had no central organization to represent their views and to defend their interests, to make appeals for the national and municipal support of art, to protect their interests at international and other exhibitions, and to promote competent just art criticism. The Imperial Arts League is intended to fill these and other wants.

"The League will be able to assist members by giving advice in all business matters, such as questions of copyright, production and reproduction, sale, or exhibition of works of art; the value and authenticity of old masters, of ancient and modern pictures, and kindred subjects."

Among recent accessions to the Scottish National Gallery at the Mound, Edinburgh, is a fine landscape by Sir W. Fettes Douglas, a former President of the Royal Scottish Academy. This painting was purchased at Christie's by Messrs. Wallis & Son on behalf of the gallery for a small sum. Three water-colors by the same artist, purchased at another sale, have also been added.

During the autumn and winter Mr. W. M. Power (Victoria Gallery) will hold a series of special exhibitions in his newly erected gallery. Mr. Power has recently added two new subjects to his series of mezzotints in color—"Mrs. Sheridan" and "Lady Sheffield," after Gainsborough. These two fine portraits, which make admirable companions, have been engraved by Alfred J. Skirmshire. Each print is colored by a separate operation, and no two copies are absolutely identical, the purchaser of either of these subjects thus acquiring a work of art with an individuality of its own. These publications should appeal not only to the lover of beautiful pictures, but also to the collector.

An exhibition of pastels by John Russell (1744-1806) will be held in November at the Messrs. Graves' Gallery.

EUROPEAN SALES.

The most important art sale in Europe of the early art season will be that of the collection of XIIth to XVIth century Limousin enamels, Gothic and Renaissance Ceramics, sculptures in gold, silver, bronze, ivory, iron, wood, etc., formed by Baron Adalb von Lanna, of Prague. The sale will be held at Rudolph Lepke's Kunst Auction Haus at Berlin, November 9 to 16. This collection is equally important with the one of engravings sold last May at Stuttgart for enormous prices.

The objects in this collection were selected with great care and artistic knowledge, and Baron von Lanna had the opportunity of collecting them at a time when the rage for the elegant models of small art had not yet spread to the circles of collectors to such an extent as to-day. The Limousin enamels include some scarce specimens of the most celebrated manufacturers.



CHRIST IN GETHSEMANE.

By Monvaërne.

Limousin Enamel of the middle of the XV. Century.

In the Baron Adalb. Von Lanna collection sale in Berlin.

The illustration in this issue of one of the choicest samples of a Limousin enamel in this collection of the middle of the XVth century, "Christ in Gethsemane," by Monvaërne, gives one an idea of the importance of this sale. M. Marquet de Vasselot, Director of the Louvre, in an article in the Burlington Magazine for October, 1908, writes of Monvaërne: "Only five different plates of this master are known; the companion piece, 'Christ before Pilate,' is in the Kann collection in New York.

NEW MUNICH GALLERY.

The building for the new Schack Gallery was dedicated by Emperor William on September 18. It contains pictures collected by the late poet Count Adolf Friedrich von Schack, who, upon his death in 1894, bequeathed the entire collection to the German Emperor, who in turn presented it to the city of Munich. The collection is especially rich in paintings by Lenbach, Boecklin, Feuerbach and Schwind, all of whom the Count supported in their struggles for recognition.

PARIS LETTER.

Paris, October 6, 1909.

Everything is still very quiet at the Hôtel Drouot, where no more sensational sales occur than the occasional disposal of an old suite of furniture or a few commonplace books. The sale is announced for November, at Amsterdam, by Frederick Muller and Company, of beautiful specimens of Delft porcelain and old paintings by Dutch and Flemish artists of the XVIIth and XVIIIth centuries. The famous Hachfolger collection of coins and medals will be brought under the hammer at Frankfurt on Main, Germany, October 25.

It will interest collectors to know that the Maurice Kann collection, which was recently knocked down in London for twelve million and a half francs, was sold for exactly double the price in Paris three years ago.

The seventh "Salon d'Automne," which opened September 30, and of which I shall send you a detailed account in another letter, comprises a total of 1,808 numbers contributed by 580 artists, a large proportion of them being of foreign birth. While there are only 321 artists of French birth of nationality, the Salon has very liberally opened its doors to 259 outsiders, among others 38 Russians, 37 Americans, 32 Britishers, 30 Germans and the representatives of many other nations. Add to this that there is a special section for 177 Italian artists, another for eight German contributors, and one will understand the widespread impression of "exoticism" made by the Salon upon the majority of French art critics. There will be held, in connection with the main exhibition, retrospective shows of the works of Corot, Hans von Marées, and Ten Cate, with an exhibition of interesting books, frames and bindings.

The statue of Victor Hugo, by Rodin, which has been the cause of so much discussion, was unveiled recently in the garden of the Palais Royal. Now it is put in its proper place and among fit surroundings, the work of the famous sculptor is admitted by all to be truly worthy of the great poet, and a splendid masterpiece. Bartholomé is at present working on a monument to Jean-Jacques Rousseau, and Ségoffin on a monument to Voltaire.

For the first time since its foundation, the "Grand-Prix de Rome," offered by the city of Lille, and awarded to Carolus-Durand at the beginning of his career, has been won by a young woman, Mlle. Mathilde Hauterive, who studied at Ecole des Beaux-Arts under the well-known master, Ferdinand Humbert.

The painting collection of the King of the Belgians, which is to be sold next year, is now on show in one of the rooms of the Brussels Museum. In addition to a great many works by Belgian artists, the collection comprises two pastels by Lawrence, representing Leopold I. and Princesse Charlotte of England, a fine ceiling by Millet, Ingres' "Oedipe et Antigone," and a portrait of Marie-Louise, first Queen of the Belgians, by Winterhalter.

Jules Adeline, the great aquafortist who consecrated the best of his talent to his own province of Normandy, died recently in Rouen, his native town. The death is also announced of Louis Courtat, who leaves several well-known historical paintings and a good portrait of Mademoiselle Georges, the famous actress; and of Mlle. Valérie-Françoise Havard, whose young talent was so full of promise for the future.

The collection bequeathed to the Louvre Museum by M. Piet Lataudrie, and containing priceless paintings of the French XVIIth century, with admirable exotic tapestries, is on view for visitors at the Museum.

An exhibition of French art is being organized by the Beaux-Arts Academy of Berlin for the coming winter, while the Society for the promotion of closer relations between France and Germany is arranging another French show for the same time of year. While the Academy will show nothing but classic work by old masters, the Society will accept all paintings from the beginning of the XIXth century to the present day.

Some of the best canvases by Corot will be shown in the retrospective section of the coming Salon d'Automne, among others "La Femme à la Mandoline," loaned by MM. Bernheim, and "Femme dans la Campagne Romaine," loaned by M. Durand-Ruel.

The American Art Association of Paris, which was founded nineteen years ago and was so prosperous and useful until last spring, is going to close its doors at 74, rue N. D. des Champs owing to lack of funds. It appears that Mr. Rodman Wanamaker, who has so far given his generous support to that institution, has failed to agree with the various committees as to the future management of the Club, and has withdrawn his support in consequence.

The Musée des Arts Décoratifs recently received some interesting relics, among others Corot's pipe and the cap he used to wear in the morning while at work in the Ville d'Avray woods, also one of the brushes used by Delacroix while painting the frescoes in St. Sulpice Church, and a photograph of him dated 1860. Yet another society has been founded, called the "Société des Amis de Barbizon," with the avowed intention of improving the sanitary condition of the famous little village, which certainly might be kept in better order.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Duveen Galleries. — Original Wedgwood pottery, consisting of the combined collections of the late Lord Tweedmouth and Sir Percy Sanderson.

R. Ederheimer, 4 West 40th St.—Engravings by Marc-Antonio Raimondi through October.

Ehrich Galleries, 465 Fifth Ave.—Special display of Dutch pictures of the XVIIth Century.

Folsom Galleries, 396 Fifth Ave.—Miscellaneous exhibition of the works of leading American artists.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum.—Hudson-Fulton Memorial Exhibition.

N. Y. Public Library.—Hudson-Fulton Memorial Exhibition.

EXHIBITIONS NOW ON.

Wedgwood at Duveen's.

At the Duveen Galleries is an exhibition of original Wedgwood pottery consisting of the combined collections of the late Lord Tweedmouth, and Sir Percy Sanderson. Among the most beautiful pieces are two panels, "The Judgment of Hercules," remarkable for the background of lilac jasper, and "The Triumph of Bacchus," on a blue ground, which were specially admired by Mr. Wedgwood, the present head of the Wedgwood manufactory, when he was here recently. Mr. Wedgwood also particularly admired an oval panel of "The Marriage of Cupid and Psyche," not knowing of a replica in the same size.

A vase made for George III., when he was Prince of Wales, and bearing his crest of the three feathers, deserves special mention.

There are many beautiful pieces in black basalt, ewers and vases, and a bust of the young Germanicus bought by the present Queen of England when Princess of Wales, but exchanged by her for a companion bust of Marcus Aurelius, which is now at Sandringham.

A large vase represents the "Apotheosis of Virgil," and smaller vases, ewers, cups and saucers, have the backgrounds in the different delicate tints, so well known as a feature of this pottery. A teaset in the "three-color" style is exquisite, and many medallions of various sizes are in the old cut-steel settings, as brooches and belt buckles. Others are set in brilliants, and there are earrings and two beautiful chate-laines.

Engravings by Raimondi.

At R. Ederheimer's Print Shop is an exhibition of engravings by Marc-Antonio Raimondi, of the XVIth century, a contemporary of Lucas von Leyden and Albrecht Duerer. Chief among these are two versions of "The Massacre of the Innocents," both being extremely rare and valuable; "The Last Supper," after Raphael, whose design for this plate is preserved in Windsor Castle, and "The Holy Family, with the infant St. John," also after a design by Raphael. "The Martyrdom of St. Lawrence" is the largest, and also one of the last plates by Marc-Antonio, and is after the design of Bac-cio Bandinelli.

A very important plate is "St. Cecilia, accompanied by St. Paul, St. John, St. Mary Magdalen and St. Augustine," and was engraved after a design by Raphael for his famous picture now at Bologna. "The Virtues" consists of a beautiful set of seven pieces, from the designs of Raphael; "The Climbers" is an extremely rare and beautiful impression, and is from the celebrated cartoon of the "Battle of Pisa," by Michael Angelo. "The Judgment of Paris," after Raphael, is one of the most beautiful of the master's works, and is an impression of extraordinary beauty. With few exceptions the engravings in this exhibition are from the collection of the late Dr. Wm. Engelmann, of Leipzig.

Dutch Art at Ehrich's.

At the Ehrich Galleries is an exhibition supplementary to the Hudson-Fulton exhibition at the Metropolitan Museum, and is composed exclusively of Dutch pictures of the XVIIth century. Among them are a "St. Peter," by Nicolaas B. Berghem; "Franz Mieris and Wife," by the landscape artist, Aelbert Cuyp, who occasionally painted portraits. "The Princess of Orange," in white satin and pearls, is by Nicholas Maes, "Still Life" is by Jan Davidsz de Heem, and "The Fakir" is by Martin Stoop. There are examples of the two Teniers, and "William of Orange and Family" is by Jacob Uchtervelt. "Man on Horseback" is by Esaias Vander Velde, and a striking "Church Interior" is by Hendrik Cornelisz van der Vleit.

Dutch Art at Oehme's.

At the Oehme Galleries is an exhibition of very choice Dutch oil paintings, including a fine Blommers, representing children on the beach; landscape with cows, by Marie Dieterle, a daughter of Van Marcke, and a view of the harbor of Delfthaven, by J. H. Van Mastenbroek, a rising young artist. Other pictures are "Cap Martin," by Harpignies; "Return of the Flock," by Troyon, from the collection of Alexander Young, of London, and an interesting example of Willy Martens.

Americans at Folsom Galleries.

At the Folsom Galleries is a miscellaneous exhibition of the works of leading American artists, including fine examples of F. Ballard Williams, A. G. Dearth, R. D. Gauley, Paul Louis Des-sar, H. W. Ranger, Emil Carlsen, Hugo Ballin, Paul King, and C. H. Woodberry.

In the antique room are some fine tapestries, and two important Dutch pictures, "The Backgammon Players," by Jan Steen, and "Lady Feeding a Parrot," by Pieter de Hooch.

During the coming season these galleries will hold several exhibitions of choice antiques, and also of the best work of prominent American painters.

EXHIBIT TO CONTINUE.

Instead of withdrawing its exhibits of prints and documents relative to New York in the days of Robert Fulton and Henry Hudson, the New York Public Library is to continue the exhibition until the end of this month, if not longer.

The hundreds of prints depicting events of the olden time in this city have commanded great interest, and those in charge of the library believe a great number of persons, who have not seen the exhibits in the Lenox Building, should have ample opportunity to do so.

DR. BODE ON AMERICAN COLLECTORS

From an article by the curator of the Berlin Museum in Des Cicerone of Leipsic.

At last have arrived the longed for multi-millionaires, for whom everything available had been brought together, for whom the art dealers had been stocking up their stores; and they have not disappointed expectation. Never has the greed of the great American collectors been so strong, never have their purses been so wide open as during this short season.

At Knoedler's in London there are a pair of splendid canvases by Van Dyck, which come from the galleries of Lord Warwick; some noble paintings of A. Cuyp from Lord Carlisle's; various Rembrandts, and so on; and the remnants of the gallery of Lord Ashburton hang in different shops in London on display. In Paris one will find at the dealers celebrated paintings from the collections of the Princess de Sagan, of Count Castellane, of the Countess Pour-talès, of the Duc de Broglie and so on, not forgetting King Leopold. And the purchasers are the prominent richards from beyond the water, Pierpont Morgan, Widener, Altmann, Frick, Johnson and others. It is only very exceptionally that a picture of note strays out of the collections into some European gallery. Herr A. de Ridder, of Frankfurt, has indeed bought the splendid Hobbema of King Leopold. And I saw at Baron Alfred Rothschild's, in London, the precious little Coppin of Rembrandt from Lord Ashburton's, and a large, interesting Dou, "The Studio," of 1637. The Parisian Rothschilds are bestirring themselves again, too, under the lead of young Baron Maurice, who has inherited the unique collection of antiquities of Baron Adolphe Rothschild.

As to the prices of to-day, the Hol-bein of the Duke of Norfolk, saved in the last hour by the magnanimous gift of an anonymous Englishwoman to adorn the National Gallery in London, held the record with a million and a half marks only a short time. Now a great Velasquez has gone to a dealer for 1,650,000 marks, and the same price is said to have been offered to the Marquis of Lansdowne for his "Mill" by Rembrandt, thus far without result. Since Greco was discovered and his numberless wild canvases fill the store-houses of the dealers who work Spain, this "greatest among the great" has found his price too. Two colossal pictures of brilliant wildness have been sold by a well known Paris firm after two years efforts to Mr. Widener, who was "lucky" enough to get them for a million francs. I remember the pleasant time—when I picked up a signed and dated Greco at a London dealer-collector's, the real founder of the Kensington Museum. It was at that time my task to collect ancient paintings for the gallery for the city of Strassburg. As an interesting connecting link between the Venetian and Spanish schools and at the same time as an example of excessive mannerism in expression, notation and form, with a fine sense of tonal values, it seemed to me that the canvas, with the insight that it gave into the development of painting, was not without interest for a collection which was intended to afford a survey of the whole development of painting. I asked Sir Charles Robinson the price. "Oh,

that costs almost nothing. I will see," was his answer. He looked at the back of the picture, then hesitated a little and said at last: "But, you know, for such a bad master, you ought not to pay anything at all; I will give the picture to the Strassburg Museum." Tem- ture to the Strassburg Museum."

While the old British art possessors still reject every offer to-day, the rising generation is, alas, of another mind; and the dealers seek to get hold of them even now. There is no slight commotion about it in England; they have managed so far to buy through national subscription at least the very important works; the so-called Ariosto of Titian, the Venus of Velasquez, Hol-bein's Duchess of Milan, and the great family portrait of Hals. How fares it with us in Germany? When, three years ago, almost in one day, the collections of Hainauer in Berlin, Baron A. von Oppenheim in Cologne, and Weneke in Hamburg, were sold to America, the news appeared casually in newspapers. The Campe collection started for Paris last winter, and now it has gone to America, without any one having heard about it, any more than they did when the splendid Guth-mann collection of German silverware went from Berlin to Mr. J. P. Morgan.

It seems that even entail possessions are sold in this country now quite without ceremony. I saw at Baron Edmond Rothschild's Rembrandt's beautiful large portrait of Saskia, which Baron Luckner of Altfranken, near Dresden, had sold the year before. I had to force it almost, less than twenty years ago, for 5,000 marks on his father, and Prof. Hauser brought it into its present condition for a few hundred marks; while Edmond Rothschild paid down 450,000 francs for it. yet the possessor held it not worth the trouble to give us a hint of his intention to sell. With us in Germany, not merely entail property, but even public owned pictures, are no longer safe. A month ago the famous treasure of antique ivory work of the church of Cranenburg was sold by the antiquary Brauer to Mr. J. P. Morgan, who immediately installed it in the Morgan Court of the new Victoria and Albert Museum as a loan. All Paris is still telling the story of the acquisition. A bad character, whom Herr Brauer hired for the job, motored in a fine automobile out to the pastor in Cranenburg, introduced himself with a stolen or false visiting card as Count de San Gallo from Paris, and offered graciously, in his collecting folly, to help the poor church by paying the enormous sum of 45,000 marks for the old rubbish. His reverence could not withstand the eloquence of the Count, although he had been forbidden to sell the relic by the provincial conservator. The noble Count had a recommendation from the Princess Victoria and professed to have received the ministerial authorization. The money was paid down, and the church treasure departed in the motor at wild speed over the frontier. The officials in charge addressed themselves to the Count de San Gallo in Paris, who was greatly astonished at his supposed purchase, and through him the swindle was disclosed. What steps will be taken against the pastor and his vestry? Can we believe that Mr. Morgan will return the ivory sculpture to the church of Cranenburg, as, earlier, he returned the Pluviale to the Church of Ascoli-Piceno? Or that Herr Brauer and his noble "Count" Pollak will submit themselves to the German courts? Wilhelm Bode.

WITH THE DEALERS.

Mr. Theodore Heinemann, of Munich, who was formerly located on Fifth Avenue, will return this month and will make his headquarters at the Savoy Hotel.

Mr. Charles Fowles, of Scott & Fowles Co., recently returned with a large number of very important paintings which he, in connection with Mr. Scott, secured this summer.

When Cottier & Company was re-organized last April with Mr. Walter P. Fearon as President, it was decided to take over none of the old pictures of the old firm, but to start with an absolutely fresh collection, which is now on view at their galleries, 3 East 40th Street. The majority of these pictures have all entered free of duty. Other objects of art, including pottery and rare furniture, are also on view.

The Blakeslee Galleries are open for the season. Among the pictures imported by Mr. Blakeslee which are coming to this country, or have recently arrived, are a Rubens, "Diana and her Nymphs," from Lord Ashburton's collection, a Gainsborough, "Portrait of a Lady," and portraits by Copley, Hoppner, Holbein and Sir Joshua Reynolds.

The Durand-Ruel Galleries are expecting several new Monets shortly and will open the season with an exhibition of them. Mr. George Durand-Ruel, is expected to arrive the end of this month on the "America."

At the Montross Galleries is an exhibition of paintings by leading American artists, including two fine pictures by W. L. Metcalf, painted in Maine; two small landscapes by Gari Melchers; "Hyde Park Corner," by Childe Hassam; two small characteristic paintings by T. W. Dewing, and examples of D. W. Tryon, Alexander Schilling, A. W. Dow and G. A. Williams.

Mr. Charles Knoedler will arrive to-day from Europe. Mr. Roland Knoedler sails to-day from Havre.

Mr. D. K. Kelekian has recently returned from Europe, bringing many valuable XVIth century rugs, fine textiles and rare pottery.

At the Macbeth Gallery is an exhibition of paintings by leading American artists.

The Fifth Avenue Art Galleries will sell on Monday, Tuesday and Wednesday next, October 18, 19 and 20, commencing at 11 a. m. each morning, the entire stock of fine furniture, tapestries, decorative objects, works of art, etc., belonging to the E. G. Potter Company of Fifth Avenue and 41st Street. The sale will take place at The Potter Co., 477 Fifth Avenue.

Mr. Franklin Barber Clark, a well-known artist and restorer, will open next week a studio at 556 Fifth Avenue, where he will have on exhibition and for sale, rare and old paintings. In connection with his studio Mr. Clark will continue to make a specialty of restoring old pictures, and has letters from patrons in Washington, D. C., testifying to the excellent work in this line that he has done for them.

Yamanaka & Co. have sold their Japanese temple, and have made extensive alterations in their establishment, 254 Fifth Avenue. The top floor is arranged as an exhibition room, where old and rare Chinese rugs are now displayed. On the floor below are large collections of Japanese prints, Korean pottery that has been found in excavations in Korea, a reference library, and one room furnished in Japanese style as a reception room.

On the second and third floors are wonderful embroidered screens representing landscapes in Japan, and a room filled with Chinese rugs, draperies, carvings in jade, amber, and crystal; rare specimens of the peachblow porcelain, and carved and inlaid furniture.

The first floor contains a miscellaneous collection of both Chinese and Japanese objects, ancient and modern.

The library of Collin Armstrong, who has been an extensive collector of books relating to books and the making of them, will be offered for sale on the afternoon and evening of October 19 and 20 in the rooms of the Anderson Auction Company, No. 12 East 46th Street. One class of books which will be sold is a series of colored plate books published in England at the be-

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ginning of the nineteenth century. The series includes Pyne's "Royal Residences," Maclain's "Scottish Clans," Rowlandson's "Sketches of Scarborough," and the children's books of Randolph Caldecott, Walter Crane and Kate Greenaway.

Mr. Armstrong's library contains two books of Audsley and of Anderson which practically cover the whole field of Japan and Japanese art. He strengthened the historical side of his library by obtaining the books of William Loring Andrews, many of them being autographed by the author. A nearly complete set of first editions of the writings of Charles Godfrey Leland, which show the collector's inclination for folklore, will be included in the sale.

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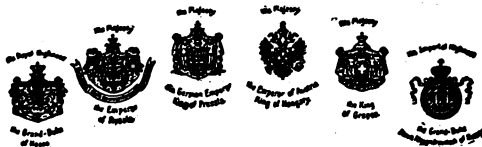
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